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THE ROUND OF THE YEAR

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BULLETIN

OF

GOUCHER COLLEGE


JULY, 1915

THE ROUND OF THE YEAR

BY

MIRIAM FRANC, '15

BALTIMORE
MARYLAND



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INTRODUCTION

The "dig" in college gets her lessons and perhaps "high marks"; but that is about all she does get. The "all-round girl," who takes part in the various college activities, gets a fullness of youthful life that is more to her and to society than "mere studying"; and she also gets her lessons—frequently quite as well as the confirmed dig. Work and play ought to be happily conjoined in a college career. The two, if rightly stressed, become one.

In the following pages, youthful enthusiasm bubbles over like an effervescent spring, refreshingly remindful of the joy-inspiring and strength-giving properties of the stream. That portion which comes to the surface is emphasized. But the reader does not lose sight of the fact that the well is deep. The many opportunities which the round of the year presents for activity in connection with class-room and laboratory duties afford an enviable means for mental, physical and spiritual development. And, in a woman's college, all is done by and for the girls themselves. No dependence upon the masculine, which in co-educational institutions is so frequently enervating; and no subservience to mere man. In fact, we gladly lose sight, for the time being, of the man-problem. Independent—yes, in a right sense, sufficient unto themselves—the students of a first-class college for women have a fair and unrestricted field in which to create and further the womanly qualities which are necessary for the preservation of society. "And," to quote our author, "they do it."

Miss Franc was asked to prepare an account of the extra curricular activities of Goucher College for the benefit of the incoming Freshman. She has responded so well that her work will appeal to every Goucher girl, and to many beyond our pale. She, herself, as a student, combined joyous play with serious work, and is an evidence of the kind of training for which Goucher stands.

WILLIAM WESTLEY GUTH.

FOREWORD

The girl who goes to college becomes, in a manner, a dual personality. She has become a "student," gaining from day to day the knowledge that shall fit her to take her place in the world's work; but she still remains a "girl"—a vigorous young organism, with unlimited capacity for healthy enjoyment and innocent fun.

The world agrees that "all work and no play makes Jack a dull boy," and the most rabid anti-feminist must concede to Jill a share in the truth of the proverb. For this reason Goucher College encourages a large number of so-called "college activities" among its students, that afford the girls unlimited opportunities for wholesome fun and "jolly good times." The list of these seems formidable, but is less so than would at first sight appear; for Goucher does not intend that any one girl shall take part in all, or even a majority of, these college activities. No girl would, in fact, be permitted to do so.

Goucher encourages this large number of activities in order that every type of girl—the literary girl, the athletic girl, the musical girl, the "just plain girl"—may find some sphere of action that will interest her and develop her; for Goucher believes that *every* college student should ally herself with some college interest outside of her studies. She will get from it the fun that is so large a part of college life, and will, moreover, learn a lesson of independence, self-reliance and self-sacrifice that she can learn in no other way. And the value of such a lesson, so learned, is incalculable.

Goucher not only limits the number of activities in which a student may engage, but is insistent that participation in them shall not interfere with the more serious college work. Goucher is one of the six American colleges for women that are officially rated in "Class 1." This rating implies the highest standard of scholarship requirements. Goucher, therefore, could not afford to have any of its students fall below that high standard.

And so, while Goucher wants girls who will be interested in these student activities—who will put into their play the same

enthusiasm, heartiness and spirit that they will put into their work,—it has no use for a girl who does not come to college primarily to study. And its record has proved that the normal Goucher girl can be a good student, and still find plenty of time for play, for friendship, and for delightful companionship.

MIRIAM FRANC, '15.

JUNE 28, 1915.

THE ROUND OF THE YEAR

THE FRESHMAN'S FIRST IMPRESSIONS OF COLLEGE

A Freshman's first impressions—it is almost impossible to put them down in uncompromising black and white. For the very first impressions of a Freshman are so confused that a coherent account of them cannot do them justice. Everything is so very new and so very strange! Goucher Hall, grey and stately—its corridors swarming with girls, ecstatically embracing, talking animatedly a strange language of unknown phrases—"Ec.," "Psych.," "Philosophy One," "Baby French"; the Registrar and Treasurer, with their funny little blanks to be filled; the Dean, who smiles kindly and gives sage advice as to future courses; strange classes, and awe-inspiring instructors; all so different from the old "Prep" school at home.

But it is only for the first day or so that college seems strange—for there is the upper-classman who has come to college early, just to lend a helping hand to the bewildered Freshman. Under her careful tutelage the Freshman begins to learn. She soon recognizes the president of "Students' Org." when she meets her—she can glibly discuss "Trig." and "Baby Chemistry"—she knows all about Donnybrook and Agora, and has decided to go in for basket ball. College is no longer a mere name, standing for something queer and strange; in these few days it has become for her a most delightful reality, and the Freshman realizes that she is now a vital part of her chosen college.

MATRICULATION SERMON

On Matriculation Sunday, the first Sunday in October, is held one of the most impressive ceremonies of the college year. The entire student body of Goucher assembles in the First Methodist Church, which on this day, is given over to the college. The Freshmen in white lead the way, followed by the Seniors, Juniors and Sophomores in caps and gowns. The President of the College

officially welcomes the newcomers into the student body of Goucher, and preaches to them their Matriculation Sermon.

Y. W. C. A. RECEPTION

The first social function of the year is the reception by the Students' Organization and Young Women's Christian Association to the incoming class. To each newcomer is assigned an upper-classman, whose invitation is received during the first few days of college. The night of the reception has come; and with her arm tucked firmly in that of her "escort"—for, once lost in that jostling, happy crowd, she might search for many minutes before finding her friends—the Freshman is taken down the receiving line, meeting many of the college celebrities; is rushed from one laughing group to another, meeting everyone, talking with everyone; then is whirled on to meet and greet other groups of other girls.

Next morning, when she lives over her experience, it leaves her a bit dazed. Of the hundreds of girls she met the night before, how possibly can she remember who's who? And when she passes a girl in Goucher Hall, how is she to know whether or not to speak? A bit of college tradition comes to the rescue. After Y. W. reception, each upper-classman is assumed to have met the whole Freshman class, and every girl speaks to every other without further formality. So that, before many weeks have passed, the Freshman knows, by sight at least, almost every girl in college.

Y. W. C. A. TEAS

The Young Women's Christian Association serves tea every Friday afternoon throughout the year to all who care to drop in for a cozy chat. The first of these teas is given early in the Fall in honor of the Freshmen. Like all Y. W. teas, it is entirely informal; the girls stop in at the Y. W. room on their way from class or laboratory, sit and chat for a few minutes over their tea-cups, and saunter away in little groups.

HAZING

During the first week of college, interest centers mostly on hazing. This sounds formidable; but at Goucher it is merely a

name for very delightful nonsense that keeps the Freshmen too busy for home-sickness, taxes the ingenuity of the Sophomores to the utmost, and provides amusement for the Juniors and Seniors. It is impossible to describe hazing in detail, for it is a matter of pride with each Sophomore class to devise novel and original "stunts." Still, there is a certain similarity, and well-defined limits to all Goucher hazing.

The most interesting hazing is in the residence halls. During the long Fall evenings of the first college week, when lessons are few and quickly done, the Freshmen would perhaps find the hours dragging slowly, were it not for hazing. Thanks to this, they are kept sufficiently busy. There are beds to be made up for Juniors and Seniors; Freshmen are invited to attend elaborate concerts, only to find that they are to be the star performers; teams are extemporized, that entertain the hall with impromptu athletic meets; they are put to bed at nine o'clock and tucked in by solicitous Sophomores; in fact, if the hall Sophomores are normally energetic, there is something doing almost every night of the week.

The hazing in Goucher Hall is necessarily different, being designed to chasten the minds of the city Freshmen, whom the salutary discipline of the halls cannot reach. Rules are posted, commanding compliance under dire penalties. As examples may be mentioned rules commanding Freshmen to wear their hair hanging in braids, with green ribbons; to curtsy when meeting upper-classmen; to rise when a Senior enters the room; to use only the front door when entering Goucher Hall; but here again there are new devices each year, reflecting the inventive genius of each Sophomore class.

The most exciting part of hazing, to the Freshmen, is their effort to outwit the Sophomores. Almost every year there are concerted attempts, more or less successful, to turn the tables; and these are among the strongest factors that bring the Freshmen together into the solidarity of a class. They learn to know each other better, and to work together. It is hazing that brings about the first development of class spirit.

HAZING PARTY

After this warfare of a week or two comes a truce, marked by the hazing party, given by the Sophomores to the Freshmen, to

ratify peace. These parties are never the same—each year brings a new inspiration. One year saw the large gymnasium in Bennett Hall converted into a “Better Babies” show, the Freshmen, of course, being the babies. Another time the Freshmen were confined in cages (of mosquito netting) and bidden to impersonate various animals. The result was a zoo that, for variety of beasts and noises, was unique. Again, there was the Three-Ring Circus, side-shows and all; and on another occasion an elaborate field meet, of which the chief event was a huge relay race, each contestant pushing a penny with her nose.

In all of these the hazing consumes the first part of the evening, the “party” the second half. They have been held usually in the “gym.,” though the most recent one was given in the beautiful grounds of the Walbrook Recreation Center.

In this way the Sophomores and Freshmen meet and bury the hatchet—for a few weeks.

THE FIRST CLASS-MEETING

The Freshmen’s first class-meeting, held after they have been in college for about two weeks, marks an important step in their college life. Up to then they have been isolated Freshmen—mere individuals; from now on they are members of a well-organized Freshman class.

The Junior president conducts this first meeting of her sister class, at which organization is perfected. They elect a secretary, treasurer, and two sergeants-at-arms, as well as a chairman, who presides until February and is then usually elected Freshman president.

The Freshman class is now a recognized part of the Goucher student body, and by frequent meetings becomes an active and important factor in college affairs.

CAP AND GOWN

Every Goucher girl owns an academic cap and gown which she wears on certain formal occasions, on certain very informal ones, and at Friday morning chapel. These are ordered by the new Freshman class, and are timed to arrive one Thursday afternoon, so as to be worn to chapel the next morning, unless—

Then comes the annual "Cap and Gown Row." It is a Sophomore tradition that the Freshman caps and gowns must at all hazards be found, seized as contraband, and hidden until after Friday chapel; the Freshmen are equally determined that their hiding-place be not found. There ensues a battle of wits, in which clever detective work is countered by false clues and misleading hints—the Juniors and Seniors holding aloof from the "Row," but enjoying the fun.

Occasionally the Sophomores are successful; but usually the Freshmen appear triumphant in their new regalia. Then the Sophomores maneuver that the Freshmen shall walk, on their way from chapel, under the banner of their rival class. The battle is a merry one, but the outcome is often in doubt, both sides claiming victory, at least in part.

Silly, of course, and unimportant; but it's an old Goucher tradition—and great fun.

SENIOR TEA

One of the prettiest functions of the first few weeks of college is a tea given early in October by the Senior class to the Freshmen. The feature of this tea is the entrance of the Sophomore class in caps and gowns, and the presentation by the Sophomore president to the chairman of the Freshman class, of "Sophie More," a beautiful doll dressed in cap and gown, who for years has been handed down to each new Freshman class to serve as Freshman mascot. Throughout the year Sophie appears in state at all college functions in which the Freshmen take part.

JUNIOR PLAY

The most elaborate entertainment given in honor of the Freshmen is the Junior play—always one of the most charming plays of the year. It has ranged from the little tragedy "Immensee" to the rollicking farce, "The Rose and the Ring"; but it is always simple and pretty.

The Sophomores and Seniors are invited to the play but leave immediately after, for the evening always ends with a lovely dance in the "gym.," at which only Juniors and Freshmen are present.

THE FRESHMAN'S FIRST IMPRESSIONS OF HALL LIFE

GIRLS!

To the girl who has attended a boarding school, there may seem at first to be little that is particularly new in the hall life at Goucher. But to the vast majority of girls, who have lived at home during their preparatory school days, hall life is a delightful and unique experience.

The Freshman finds herself one of a family of seventy or more girls. She is associated with girls more intimately than she has ever been before, and she learns to know girls as they really are. It is impossible to enumerate all the benefits to be derived from such intercourse. The "only child" learns that she must consider other girls and forget herself; the shy girls finds friends who see her real worth and can make her forget to be self-conscious; the strong girl finds opportunities to serve those less strong—there is no type of girl who is not in some way benefitted by contact with other girls.

And then the fun! There is no limit to the good times that seventy girls can manage to have. True, there are no surreptitious "midnight feasts," no attempts to break rules for the mere pleasure of rule-breaking—for Goucher girls make and enforce their own laws, and there is something absurd in the very idea of a girl deliberately breaking rules that she herself has helped to make. But there are parties of all kinds and descriptions; there are the ever-welcome boxes from home; there are early morning walks, with breakfast in the park; there is every type of fun that healthy young minds can devise.

But, best of all, hall life fosters congenial companionship and splendid, lasting friendships.

AT THE TABLE

The Goucher girl has no time to waste—she does not loiter at breakfast or luncheon, and these meals are taken in a business-like way. But dinner is another matter; then the day's work is done, and the girls of each hall dine together in sociable and leisurely ease.

They are seated about small tables, seven under-classmen at each table with one or two Seniors presiding. The Senior retains charge of her table throughout the year, while the other girls change tables each month. In this way each girl is table-mate to every other girl in the hall for at least a month.

Between courses someone starts to sing "hit" songs, in which all join. There is a lengthy repertoire of these—for no event (nor professor) at Goucher is so dignified and formal as to escape being immortalized in song. And then more singing, or perhaps such exciting games as "Proverbs," "It's a Dagger," "Taking Pictures"—never a dull moment at a Goucher dinner!

TABLE PARTIES

Even more enjoyable than the daily dinners are the table parties, given once every month by each table. Usually this dinner party is distinguished from ordinary dinners merely by the addition of table decorations, extra goodies, and party dresses.

But the table parties of the first month of college are more elaborate—real "dress-up parties"! And how the girls do enjoy the secret preparation and final triumph of a new "party stunt"! There have been Family parties, with everyone present from grandma to baby—Wedding parties, with blushing bride and gallant groom—Suffrage parties, Baby parties, Vaccination parties—every sort of party that the cleverness of the Goucher girl could devise; for where is the college girl so sedate that she has outgrown her fondness for "make-believe" and "dressing-up"?

FIRE DRILLS

Brrrrr! The Freshman starts up in terror. She recognizes the fire-gong! And just as quickly she remembers what was so earnestly told her to do in case of fire, *and she does it!* She turns on her lights, closes windows and transom, slips on a heavy wrap over her kimona, closes her door behind her and joins the silent stream of girls hurrying down the stairs and into the street. Quickly she joins her particular group and answers to roll-call. Then, "Everyone back to the hall" calls the Captain, and the Freshman glances about sheepishly and wonders if she looked as "scared" as she felt. How could she be expected to know that it was only one of the once-a-week fire drills?

HALLOWE'EN PARTY

On Hallowe'en the Freshmen of each hall entertain the hall upper-classmen at a jolly, noisy and exciting Hallowe'en party. These functions vary with the tastes and talents of the girls; some have been mere masquerades, some informal "stunts," and again the Freshmen have presided at the good old-fashioned witcheries of bobbing apples, molten lead, roasted nuts and other weird charms.

Some of the more ambitious "stunts" were a circus, at another time a cabaret show and dinner dance, and more recently a Country Fair. This is the first chance the Freshmen have to prove their mettle, and they have always risen to the occasion in fine fashion.

HALL RECEPTIONS

Almost every year each hall "receives" its friends in form. The purpose of these receptions is to give the hall girls an opportunity to entertain Baltimore friends and to give them a bit of the delights of hall life at Goucher.

ORGANIZATIONS

THE STUDENTS' ORGANIZATION

The Goucher student body is practically self-governed. Each girl, as she enters college, automatically becomes a member of the Students' Organization, and, as such, one of the law-makers of the college. For all laws, affecting the students in their relation to each other, are enacted by the organization at its two regular, or many "called" meetings. Each girl has the right to express her opinion of the laws that are to govern her college life, and to vote on their adoption. Once the laws are passed, it is her duty to stand by them and obey them.

But Goucher Student Government, splendid as it is, is no more perfect than any other government. Though they are few, there are occasions when the rules are broken. And so it is the duty of the Executive Board, composed of the officers of the Students' Organization elected by the student body, to enforce the laws made by the students.

All hall rules and regulations, and their enforcement, are in the hands of the Students' Organization. Each hall elects its presi-

dent, who serves on the Executive Board and is responsible to it for the conduct of her hall. And the girls in the hall stand by her loyally, and do their utmost to live up to the hall rules and regulations.

The city girls, too, have their share in the work of the Students' Organization; for the cloak room and lunch rooms, their especial province, are also under the control of the student body. And, for the care of these rooms, as of the halls, the Students' Organization is responsible to the college.

The students take entire charge of the proctoring of Goucher Hall during recitation periods. Even the most thoughtful girl sometimes grows careless, and, in her joy at having a "free period," forgets that she is disturbing students who are less fortunate. But not for long will she forget, for the Students' Organization has posted its proctors, whose duty it is to keep Goucher Hall serene and quiet. And they do it.

Goucher has no compulsory chapel system. Attendance being purely optional, the girls can come or stay away. But the Students' Organization has undertaken the task of keeping up a satisfactory chapel attendance; and it has succeeded far better than could have any compulsory system or system of chapel "cuts."

Goucher is proud of its Honor System. There is, for example, no proctoring at examinations, every student being personally responsible to the Students' Organization for her conduct. Any flagrant violation of the rules on the part of a student would cause her to be summoned before the Honor Council—a court elected by the student body, with power to weigh offenses and recommend penalties. This Council meets but seldom, and always in secret session.

In order to prevent a few exceptionally willing or unusually capable girls from assuming too large a share of college activities, the Students' Organization has instituted a "Point System." Each college and class office is rated at a certain number of "points," and no girl may hold more than twelve "points" of offices a year. Under this system of rating a girl can fill but one or two important college offices in any year, and there is no temptation to undertake more work than she can satisfactorily carry out. The system also ensures such distribution of offices that every

girl who cares to do so, may become interested and helpful in one or another of the numerous college activities.

YOUNG WOMEN'S CHRISTIAN ASSOCIATION

It would be difficult to over-estimate the influence for good exerted by the Goucher College branch of the Y. W. C. A. This organization takes charge of, and conducts, all of the Goucher religious services, and serves as a non-sectarian center of religious life in the college. It conducts classes in Bible Study and Mission Study at which any girl is welcome. It holds weekly Vesper Meetings in Goucher Hall, and invites prominent ministers of the city, of every denomination, to preside at these services. In the residence halls, too, it conducts weekly prayer meetings that are largely attended.

The Y. W. C. A. owns a spacious, comfortably furnished room in Goucher Hall, in which, in addition to the study classes and Vesper services, are held its weekly teas. These teas, held to afford college girls an opportunity of meeting each other in a purely informal way, add much to the social life of the college. In addition the Y. W. room is used all day by the students as a lounging room and serves as a comfortable spot for rest between classes.

Some of the association's most useful work is done at the very beginning of the year. It welcomes each Freshman and makes her feel that she is among friends, and, by its watchful care of the new students during the first month of college, it is of the greatest service in helping them adjust themselves to new conditions.

Another splendid work of the Y. W. is in connection with its Practical Service Committee. This committee quietly gets in touch with students who are ambitious to earn money during their college year, and procures for them congenial work.

In addition to its work in behalf of the Goucher girl, the Y. W. identifies itself with the great movements outside of the college. It liberally supports home and foreign missions, and maintains a professorship in the Isabella Thoburn College for Women in Lucknow, India. This professorship is now being held by a Goucher girl, a former member of the association.

The Goucher branch is a member of the National Y. W. C. A., and keeps in close touch with the other college branches. It sends delegates to all conferences, being represented each year at the Summer Conference held at Eaglesmere, Pennsylvania, by fifteen or twenty Goucher girls. In this way it comes into contact with other colleges, absorbs new ideas, and has often been the means of introducing valuable innovations into Goucher.

In a word, the Goucher Y. W. C. A. has a way of doing the right, the useful thing; of doing it so effectively and earnestly as to be an important factor in Goucher College life.

ATHLETIC ASSOCIATION

Every Goucher girl is intensely interested in athletics. Whether or not she herself takes an active part in any sport, she is eager to help decide how the various sports shall be maintained and managed. For this reason the Athletic Association, like the Students' Organization, has on its membership list every student in Goucher.

The Athletic Association covers a broad field effectively. It has sole power to plan and regulate every branch of Goucher athletics. It finances the sports, buying nets, balls, hockey sticks, and keeping up the tennis courts and athletic fields. It decides when and where games should be played, and plans meets and tournaments. It awards the cups, letters, and numerals to participants in games. It works with the Faculty in enforcing health and scholarship regulations, for no girl can participate in Goucher athletics at the expense of her health, or her standing as a student. The association is, in fact, the recognized authority in all matters pertaining to Goucher athletics, and, through the association, every girl in college can take active part in the planning and regulating of the college sports.

AGORA

One of the most influential organizations in Goucher, certainly the one covering the broadest cultural field, is Agora. From its earliest function of a purely debating club, it has become a society of four well-defined departments of activity, the Literary, Dramatic, Artistic, and Musical. The "heads" of these departments, together with the officers of Agora, constitute the Executive Board.

Membership in Agora requires that the student be enrolled for active participation in at least one of the departments, and gives her the privileges of them all.

The Literary department conducts inter-class debates. Agora owns a silver debating cup for which teams made up from each class in college debate each year. The preliminary debates are held in Agora meetings, the final debate being in chapel on a Friday morning. There is keen rivalry between the classes for this event, and the debates are always highly enjoyable.

The Dramatic is naturally the largest of the departments. It presents each year a few ambitious plays and a number of smaller ones, giving to those girls who are unable to obtain speaking parts in their class dramatics an opportunity to develop their talents in this direction. Agora plays aim especially at artistic presentation, without regard to usual stage conventions, and the results are always charming and intensely interesting as experiments in artistic stage-craft.

The Dramatic department has lately begun a work that will be immensely helpful to the students of coming years in their efforts for Goucher drama. Agora is gathering, from students and alumnae, a collection of costumes that will be the nucleus of a college wardrobe. These costumes are being carefully conserved and tended; so that the managers of any future-day college play need only to come to Agora to find adequate costuming, be it for Greek tragedy, Old English comedy, or Operetta.

The department of Art has no more serious aim than to encourage in talented girls their gift for work with pencil or brush. Its most ambitious work is done in designing and painting sceneries for Agora plays, and posters to announce Agora meetings. During the past year the members of this department delighted the college with a series of weekly cartoons, cleverly caricaturing various features of college life.

Nor does the Musical department attempt ambitious flights into higher realms of that art; it is content to be of use by providing the needed incidental music for the various plays and enlivening Agora meetings with always enjoyable music.

Agora moreover maintains a bulletin board in Goucher Hall on which are posted each week clippings of interest in the realms of literature, the drama, music and art. In this way Goucher girls

are kept in touch with the latest developments in the cultural movements the world over.

Agora in its present form is a new organization; but it is doing splendidly effective work and is growing at a rate that will very soon ensure it an active membership of practically the whole student body.

SOCIAL SERVICE LEAGUE

Students of the type of Goucher girls have always responded to the strong appeal that lies in social service; and this Social Service League was primarily organized to give them guidance, encouragement and instruction in such work. The membership dues are nominal; and to the largely-attended meetings of the League there come as speakers men and women who are authorities in the various branches of philanthropic and uplift work.

The League is active in support of the Baltimore College Settlement at Locust Point, in the heart of a factory district, and assigns Goucher girls to various types of social service throughout the city. In this way it accomplishes a splendid work of great practical value, in addition to affording the girls who are interested in philanthropy a large amount of valuable experience.

COLLEGE COUNCIL

In order that Faculty and students may have an opportunity to discuss college affairs informally, there has been organized a College Council. This council has as members the presidents or heads of all important college organizations, the President and Dean of the college, and three members of the Faculty. It meets every month and discusses college problems that may arise. Although entirely without legislative authority, it is an organization with broadest and most influential advisory powers; for any proposition that comes to either the Students' Organization or Faculty Board of Control with the approval of this College Council commands careful consideration.

PHI BETA KAPPA

Goucher has a chapter of the Φ B K honorary fraternity. The Φ B K Board of Goucher is composed of those Faculty members

who are members of the fraternity. Each spring this board elects one-tenth of the Senior class to membership in Φ B K.

The girls chosen are those who have maintained the highest average for the four years' work. The decision is made purely mathematically—the marks carefully added, the computation carefully made, and the eight or nine girls having the highest averages are automatically elected.

For weeks the college girls have been conjecturing and guessing who the fortunate few will be—for Goucher marks are not made public, and no girl knows her exact rating. Finally, at a most exciting chapel, the decision of the Φ B K Board is announced, and the successful girls, dazed but happy, are elected to membership.

DEPARTMENTAL CLUBS

In connection with certain departments of college work, clubs have been formed in order that the students in those courses may have opportunity to meet their instructors and fellow-students rather more informally than they can do in the class-room. Membership in such a club is usually restricted to the students who are doing advanced work in that department. Among the most active of these Departmental Clubs are the History Club, Biology Club, Cercle Francaise, the "Math." Club, and Philokalai (the Art Club).

STATE CLUBS

It is only natural that when girls are far from home, they should feel bound by ties of common interest to other girls from the same locality. For that reason various clubs have sprung up in Goucher, whenever there have been enough girls from certain localities with sufficient interest to found them. There are now a Southern Club, an Algonquin Club (composed of all girls whose homes lie west of the Alleghanies), a Pennsylvania Club, New York Club, New Jersey Club, and a New England Club. All these are purely social in character, meeting but a few times during the year, but they are a strong bond of fellowship for the girls from "home."

FRATERNITIES

Goucher has eight Fraternities, seven of them chapters of national Fraternities: Delta Gamma Fraternity, Alpha Phi Fra-

ternity, Tau Kappa Pi Fraternity, Gamma Phi Beta Fraternity, Kappa Alpha Theta Fraternity, Pi Beta Phi Fraternity, Delta Delta Delta Fraternity, and Alpha Gamma Delta Fraternity. Each Fraternity occupies rooms in Alfheim Hall and a "Cosy Corner" in one of the dormitories.

SQUELCH SOCIETIES

Deep, dark, and dreadful mystery enshrouds the Squelch Societies, and woe to the indiscreet Freshman who inquires into the meaning of cunning little silver pins, bright gilt paper letters pasted on academic gowns, somber black arm-bands, or flaunting red ribbons. She will get squelched!

These Inter-Fraternity societies, Tea Pots and Whistles for Freshmen, O₃ S₃ for Sophomores, Forks for Juniors, and Red Strings for Seniors, are self-perpetuating bodies. Every one contains eight or nine members, each of whom, as she goes out at the end of her year, hands down her membership to a new initiate. These societies, with their weird ceremonies and mysterious insignia, are delightfully absurd.

Tea Pots, Whistles, and O₃ S₃ are temporarily disbanded, but the Forks and Red Strings squelch merrily on.

TITIAN TINTS

Whenever certain individuals have been constantly and systematically ill-treated by an unsympathetic world, it is only natural that they should organize for their better protection. And so, since the earliest days of Goucher, to escape the teasing that has been their inevitable lot—through no fault of their own, poor dears!—there every year band themselves together all the girls in college afflicted with red hair. And how they can squelch any one indelicate enough to mention any shade of red in their hearing!

CLASS ORGANIZATION

The most important unit in college life is the class. There is not a girl in Goucher who is not staunchly loyal and wholeheartedly devoted to her college; but the college is something big, lofty, impersonal, while the class presents something more tangible, more easily worked for, more directly responsive. And so,

in the average college girl, Class Spirit is perhaps the predominating emotion.

The chief reason for this, perhaps, is that all competition in college centers about the class. All athletic teams are class teams; and the girls who compete are struggling, not for individual distinction or fame, but for the honor of their class. The big dramatics of the year are class performances; and the actors strive, not for any distinction as "stars," but that the credit for an exceptional performance may redound to the class. Girls work faithfully on inconspicuous committee assignments, not for glory—for usually such work is never known to the students at large—but that they may be helpful for the success of their class. No matter how apparently trivial and unimportant the service may be, it is performed in good faith and loyalty to the class. And for this reason the classes successfully accomplish big things!

For a group of a hundred or more girls, in the space of four short years, to give four big plays, turn out every year a team in each branch of athletics, publish a year book, and engage in countless other college activities, demands efficient organization; and this is the secret of success of all Goucher classes. Each class elects officers yearly, meets every month regularly and each week or so for short special meetings, elects committees and boards of all sorts, assigns work to each girl in the class—and gets results. Every girl in college is working for the same big end, the success of her class. And the organization of the class is the culmination and triumph of organization in Goucher.

LITERARY ACTIVITIES

THE KALENDS

The Goucher students publish a monthly magazine, "The Kalends," edited and managed by a board elected by the entire student body. The Kalends plays a prominent part in college life. It not only encourages literary production among the undergraduates, but also serves as a medium for frank expression of opinion on every subject; and many and varied are the questions warmly debated in its columns.

In addition to the stories, essays, sketches and verse contributed monthly by the students, each issue of The Kalends contains articles by members of the Goucher faculty and alumnae that are

always helpful and enlightening. The "Points of View" and editorial departments are devoted to frank discussion of every conceivable college topic; the Intercollegiate department keeps Goucher girls informed of the events and movements in colleges the country over. The Kalends also prints each month a calendar of events scheduled for the following month, as well as a comprehensive review of the events of the month past, in which every college activity receives due praise or frank, honest criticism, as the case may be. The Alumnæ department contains news of the alumnæ and articles of interest to them, for The Kalends has a large and enthusiastic alumnæ audience. In fact, The Kalends Board realizes the magnitude of its task—to get out a magazine that shall interest all its readers—and each year sees substantial forward steps toward the realization of that ideal.

The Kalends, like Agora, maintains a bulletin board in Goucher Hall. Here are posted bits of interesting college news from all over the world. During the past year The Kalends posted each morning a summary of the war news of the day, giving the hall girls opportunity to keep abreast of the rapid current of events.

Recently The Kalends Board undertook a new and needful line of activity. To prevent the sensational and misleading accounts of Goucher events that have occasionally appeared in some of the large newspapers printed outside of Baltimore, The Kalends organized a "Publicity Department," whose function is to keep those papers that devote space to college happenings supplied with accurate and authentic news of Goucher affairs. In this work, as in each one of its departments, The Kalends will undoubtedly serve the college usefully and well.

DONNYBROOK FAIR

The Senior class is always a busy one. It has teams and entrants in all the competitions that engage the interest of the other classes, in addition to which it presents its elaborate play, plans the varied Commencement events, and supplies from its number the presidents and heads of all college organizations. It would be impossible for it to edit its year book in addition. For this reason it has become a college custom that the Junior class edits the year book and presents the result of its labors as a tribute to the Seniors.

This year book is "Donnybrook Fair," so called because, in merriment and jollity, it quite rivals that famous Dublin festivity. Donnybrook contains the portraits and "write-ups" of all the Seniors, the list of officers of each college organization, pictures of teams, stunts, and scenes from most of the plays, as well as the name and home address of every Goucher student—is, in fact, a perfect storehouse of college information. And the matter of the book is enlivened by really beautiful and clever drawings, all of them the work of talented students.

And those jokes! No college event nor college personage is immune! The Donnybrook editors seem to be ever wakeful and alert—the Donnybrook artists ever at pencils poised, to strike off some absurd caricature—the Donnybrook poets ever ready to bestride the Pegasus of Nonsense Verse—to immortalize any and every college happening. The bottled-up humor of a year seems to find sparkling vent in Donnybrook.

An issue of Donnybrook usually follows some set plan. One year saw Donnybrook a real fair, with every department a booth; another year saw a mediæval Donnybrook; again it was "Oirish entoir'ly"—but, in whatever dress Donnybrook may appear, it is always interesting, always enjoyable, and always a well-worth-while keep-sake of the college year.

FRESHMAN SHORT STORY CONTEST

"Freshman Composition" is a compulsory course. Every Freshman must struggle with the intricacies of narration, and must produce by mid-years a fairly good short story. These stories are always interesting as showing the girls' first systematic efforts at writing, and many of them disclose a surprising degree of talent. The best of these are set aside and, after successive eliminations, six or eight are selected by the English Department to compete in the Freshman Short Story Contest.

The Freshman chairman presides at the reading of the stories and introduces the girls, each of whom reads her own effort. The whole college is greatly interested in the result of this competition, the Freshmen being naturally most excited. As the Freshman Composition course is always given in sections, due to the large size of the incoming class, there is always a healthy rivalry between

the sections, all being eager to have their representatives win the honors.

At the conclusion of the evening the Kalends Board, which always acts as judge, renders its decision and awards first, second and third places. The three winning stories are printed in the next number of *The Kalends*.

THE KALENDS COMPETITION

Each year *The Kalends* gives over one issue to an inter-class competition. Every class elects a Competitive Kalends Board, which gathers from its class the material for a complete issue of *Kalends*, fiction, verse, editorials, comment, and all.

At a certain time these four numbers of *The Kalends* are handed in to the regular Kalends Board, which in turn gives them over to a Board of Judges, composed partly of members of the Goucher faculty, partly of men and women of Baltimore, not connected with the college, who are particularly fitted to judge in such a competition. These numbers of *The Kalends* are not designated by the class numerals, but by arbitrary names, nor are the individual articles signed.

The judges hand back these competitive Kalends in the order of their merit, first, second, third and fourth places; they also award first, second and third honors to individual articles in the competitive numbers. Then, at one of the most thrilling chapels of the year, the decision is announced to the student body.

The winning number in this competition, with the articles that have received the three individual honors, appears as the following number of *The Kalends*. This competition has been held for only two years. The first year, the Sophomore number was judged winner; the second year (last year) the honors were awarded to the Freshman number.

DEBATING

Each year there is keen rivalry and a spirited contest between the class debating teams, for the Agora cup. The teams are selected from the membership of Agora, after a series of impromptu debates. There are then held two large preliminary debates at Agora meetings, the Freshman-Sophomore and the Junior-Senior. The winners of these debates then meet in chapel

for the final debate, which decides what class shall be custodian of the cup.

Interest in debating, which at one time had waned, is now rapidly increasing; more and more girls are each year "trying out" for the debating teams in the various preliminaries. The benefits of debating can hardly be over-estimated; it interests girls in the vital questions of their times, teaches them how best to secure and classify material for their arguments, and gives them a poise and confidence in themselves that is sure to be of greatest benefit to them in after years, no matter what may be their vocation.

MUSIC

To the girl who is interested in music, Baltimore offers unique opportunities. If she is a student of music, she may pursue her studies in Baltimore at one of the finest schools in this country, the Peabody Institute. If she is a lover of music she will delight in Grand Opera, the weekly Peabody Concerts, and the many other symphonies, concerts, oratorios, and other musical events given at the Baltimore theatres throughout the season; for Baltimore is justly known as one of the great musical centres of America.

GLEE CLUB

Girls interested in chorus work find splendid opportunities in the Goucher Glee Club. This club enjoys the leadership of a professional director and accomplishes interesting results. It meets once a week, and gives two public performances during the year—one at mid-year, the other at Commencement. The program of the mid-year concert consists of well-chosen songs especially adapted to chorus singing, and of a few new "hit" songs. The Commencement concert is given in honor of the Senior class, and is usually composed entirely of songs specially appropriate to the occasion. In addition to these two concerts at Goucher, the Glee Club sings each year at the Commencement exercises, and frequently gives concerts at various local high schools.

COLLEGE CHOIR

In addition to the Glee Club, Goucher conducts a College Choir that also furnishes valuable experience in chorus singing. The

choir is under directorship of an efficient choir-master, and furnishes the music for daily chapel, as well as for all other college religious services.

MANDOLIN CLUB

This organization should really be called the "Mandolin, Guitar, Banjo, Violin, etc. Club," for all forms of string instrument are welcomed into the club. But the combination is most charming and effective. The Mandolin Club meets for practice once a week, and makes its one public appearance at the mid-year concert of the Glee Club, on which occasion it presents half of the program.

MUSICAL DEPARTMENT OF AGORA

The Musical department of Agora is charged with the duty of supplying soloists for the Agora meetings, for at almost every one of these meetings music adds to the enjoyment of the evening. Some Agora meetings are given over entirely to the Musical department, on which occasions the department is usually able to secure the services of some artist from the Peabody Institute.

SING SONG

For two years, Goucher has held an annual "Sing Song," for the purpose of securing new and appropriate college songs.

Sing Song is a class competition, and therefore intensely exciting. Each class writes two original songs, practices them in secret and, on the eventful night, sings them to the rest of the college, including a Board of Judges. To the two songs of highest merit, honors are awarded; and the winning songs are taught to the college and officially added to the group of Goucher College songs. In this way Goucher is emancipated from the hackneyed college song, and is making a growing list of its own, some of which are so appropriate and catchy that they will live as long as Goucher endures.

ART

As in Music, so in Art, Baltimore holds a prominent place among the cities of this country. For the art student there are splendid opportunities to be enjoyed at the Maryland Institute

of Art and Design, or at the Baltimore Charcoal Club. Moreover, Baltimore boasts of the great Walters Art Gallery, open to the public for two months every year. In this gallery, containing perhaps one of the finest private collections in the country, are gathered almost priceless examples of painting and sculpture, and the lover of the fine arts cannot but find there invaluable help and inspiration.

POSTERS

Goucher posters are justly famous. Every visitor to the college becomes at once interested in them; for, since every college event is heralded by an appropriate poster, the walls of Goucher Hall are always emblazoned with several such. There is, of course, the keenest rivalry in this matter of posters, for each class, each organization is ambitious for the honor of producing the most artistic of them. In consequence, the girls who are clever with the pencil find abundant opportunity to bring out the best that is in them.

DONNYBROOK DRAWINGS

To the girl who prefers careful accurate drawing to the sketchy poster style, Donnybrook offers a rich field for effort. Of course, Donnybrook abounds in clever cartoons, sketches and humorous illustrations; but the full-page drawings give plenty of opportunity for painstaking draughtsmanship and really artistic work.

THE STAGING OF PLAYS

The staging and costuming of plays is unusually fine at Goucher, and this work is always delegated to girls who have proved their ability to get artistic results.

Scenery is, as a rule, sparingly used—often dark curtains take the place of scenery—but properties and costumes are always beautiful. This is the more remarkable in view of the small amount of money spent in the staging of plays. The simplest materials are used, but the properties are marvels of ingenuity, and the costumes historically correct, beautiful in lines and splendid in color-schemes.

Much has already been done by daring experimenters in Goucher, but there are still numberless opportunities for new and artistic effects in the staging of the college plays.

ATHLETICS

Goucher College has always wisely and sanely encouraged athletics among the students. It has recognized the value of these sports in promoting health and college spirit among the girls, and has given them its official sanction.

But athletics have never been permitted to attain such importance as to become detrimental to a girl's college work ; the various scholastic departments, as well as the department of Physical Culture, maintain constant supervision over all girls who "go in for" athletics. At the first suspicion that a student's health might suffer, or her standing in her classes become impaired, by undue attention to athletics, steps are at once taken to draw her attention to the fact and to ensure compliance with the suggestions of the responsible officials.

Athletics at Goucher, conducted as they are, are among the strongest factors that make for the delightful comradeships and wholesome pleasures the Goucher girl enjoys.

TENNIS

The first, and—to the Freshman at least—one of the most thrilling athletic events of the college year, is the Fall Tennis Tournament, in which the Freshmen battle with the Sophomores for under-class supremacy. For weeks the Freshmen and Sophomores have been having their try-outs. One by one the contestants are eliminated, until finally only the Glorious Two are left—and each class has its doubles team. In the meantime the rest of the college has not been idle. Each day the Seniors and Sophomores have gathered in a class-room in Goucher Hall and, behind closed doors, have practised yells and songs for the great event. The Juniors and Freshmen too have been hard at work—for to many of the Freshmen this is the first experience in "yelling," and many are the songs and yells to be learned.

The great day arrives. The Sophomores have decorated the courts with Freshman and Sophomore class colors, and have made gay little class flags for the girls to carry. Seniors and Sophomores march over first and range themselves along one side of the court ; Juniors and Freshmen take their places on the other side, the Freshmen proudly wearing their new caps and gowns and carrying for the first time their brand-new class banner. The

sergeants-at-arms rush out into the court, brandish their megaphones, and the yelling begins!

“Um yah yah, um yah yah,
Freshmen want their um-mamma!”

yell the superior Sophomores. Indignantly the Freshmen retaliate with

“Give ’em the ax, the ax, the ax!”

and the great battle of lungs is on. Each faction tries to—and apparently does—out-yell the other.

Sudden silence. The teams have appeared. Silence profound, but only for a moment. Wild cheers for the contestants—a wave of the hand from the referee—and the game is begun. In almost breathless silence the classes watch the varying fortunes of the score until the first set is played. Then the yelling starts anew, more strenuous than before, if such a thing is possible. The “even” classes sway in unison with their:

“They say that the Sophomores they ain’t got no style,
They’ve style all the while—”

While the “odd” classes triumphantly reiterate that they are

“Cracks at the racquet and shine at basket ball—”

Then comes another set of tennis, and probably a third—for two sets out of three decide the victory. Then shouting, screaming, wild rejoicing and mutual embraces of pure joy on the one side of the court—dumb dejection on the other—and the Fall Tournament passes down into college history.

The Spring Tournament decides the championship of the college. Juniors and Seniors play off doubles, and the victors play the winners of the Fall Tournament. Moreover, in the Spring Tournament the college championship in singles is decided. Unfortunately, the Spring Tournament is usually played off in sections during the last weeks of college; and, because of the many rival events of those busy weeks, there is not the opportunity to make of it as elaborate an event as is the Fall Tournament. Still, it is largely attended and makes quite a stir in the world of Goucher athletics.

As in all Goucher sports, the winners of the championship receive their “G,” and all the members of the competing teams receive their class numerals.

Almost every girl at Goucher plays tennis. There are enough courts to go round, and the Athletic Association supplies the nets and balls. Moreover, for the girl who plays poorly, or has never played at all, there are lessons in tennis given by the gym. instructors to any one who cares to take advantage of them. So that any Goucher girl who is at all interested in the sport has plenty of chance to get all the tennis she wants.

HOCKEY

Hockey is a comparative newcomer among Goucher sports ; but it has made rapid strides into popularity, and the Fall of '14 saw a real hockey championship series.

Since only few preparatory schools have hockey among their sports, most girls entering college know little about the game, and consequently all start on an equal footing. And, because of the size of a hockey team, more girls find opportunity to play in the hockey games than in any of the other sports. For these reasons, hockey is perhaps the most democratic of all the Goucher sports, since the veriest beginner may hope to become proficient enough to earn her letter.

The Athletic Association is doing all it can to maintain the popularity of the sport ; it provides a well-kept hockey field, supplies hockey sticks to all players, and takes supervision over this, as over all Goucher sports.

BASKET BALL

In spite of the thrill of the Fall Tennis Tournament, and the rapidly growing popularity of hockey, basket ball continues to hold its own as the foremost of Goucher sports. Basket ball practice lasts several months. The first month is spent in picking the class teams and the four "scrub" teams. In the second, team practice is earnestly taken up. Of course, as soon as the teams are made up, the girls go into training ; good, early hours and plain, nourishing food is the order of the day, so that they may keep themselves in perfect physical condition. Moreover, they are more than usually careful of their college work, since no girl who is behind in her studies is permitted to play.

There are no professional coaches for these teams. Each team has a class manager, who looks after the condition of the team

and, in conjunction with the captain, plans the plays and instructs the players. For practice the teams play with the scrub teams or with such prep. school teams as are willing to play for the experience; and, in addition, the teams of the "sister classes" meet and play together.

The Freshmen and Sophomores start the series; and those of the Freshmen who thought that Tennis Tournament was the last word in thrills, learn that the first Freshman basket ball game is easily the most exciting event in their college career.

The yelling at a basket ball game is more elaborate and more deafening than at any other event, the solid walls of the gym. building fairly shaking with the concussions of sound. The sergeants rush up and down encouraging to redoubled effort the yelling, singing, swaying cohorts of their classes; the classes yell to each other, at each other, against each other. Pandemonium is at its raging height, when suddenly—

The Six enter, in lock-step, giving a cheer for the class. The class thrills with pride and delight. Here comes the other Six, cheering for its class. Then each Six cheers for the other, the centers shake hands, the whistle blows, and amid dead silence the ball goes up!

It would be impossible adequately to describe these basket ball games; to picture the breathless suspense, the joy when a goal is made, the anguish when it isn't, the honest admiration for Their team, the joyous pride and fervent hope in Our team, the thrill of well-nigh perfect team-work and, as the first half ends, the exultation of the class that is ahead, the unquenchable optimism of the other class—it is indescribable! More yelling. The sergeants stir the classes to a frenzied pitch of excitement. The "odds" insist that the "evens" have relinquished solid footing:

"They're up, they're up, they're up in the air!"

The "evens" in retaliation proclaim at the top of their lungs their idea of the status of the "odds":

"They're down, they're down, they're down in the dumps!"

Again yells, more than one would think had ever been devised—more songs of triumph or of cheer—then the whistle, and the teams settle down to a second half of desperate effort; the leaders straining every nerve to maintain their advantage, the opposing team equally determined to wrest victory from their grasp.

The game is over, and teams and scrub teams retire to the "feeds." The Junior scrubs have prepared a feast, at which they entertain the Junior and Freshman teams and scrubs, sergeants, class presidents and honorary members, while the Seniors in the same manner feast the Sophomores. The losing class forgets its defeat in toasts to the coming victory of its sister class team; the winning team openly and frankly rejoices and plans its tactics for the championship game.

The Junior-Senior game is fully as exciting as the previous one. An interesting feature is the Senior Serpentine, in which the Seniors, dressed in white, march zigzagging through the gym, singing their class songs.

But the most hotly contested game of all is the championship game. In this struggle of the two winning teams there is usually the best playing of the year. The silver cup is much in evidence, and the teams exert every device of strategy, skill and strength, to win it for their class. If this game is played by sister classes there is no cheering. If, however, it is a Freshman-Senior or a Sophomore-Junior game, the rooters yell themselves hoarse. After the game, the president of the Athletic Association presents the cup to the president of the winning class amid wild excitement, and it is not until perhaps a week later that the college settles down to its accustomed tranquility.

The championship game is usually played before mid-year. During the rest of the indoor season, the several basket ball managers give instruction in basket ball to such girls as wish to learn the game. In some years the scrub teams meet and play a championship series, as energetic, but hardly as exciting as the class games.

In 1915, for the first time in the history of the college, a 'Varsity team was organized, and the Goucher team played its first inter-collegiate game with Bryn Mawr College at Bryn Mawr.

SWIMMING

Swimming at Goucher is compulsory, and no Senior can graduate from college unless she can easily swim two lengths of the pool with a good breast stroke. In fact, no girl has an excuse for not learning; for the gym. instructors are always ready to teach swimming, and the white-tiled pool, with its slightly tepid water in

Winter and its cool freshness in Spring and Fall, is a most alluring spot.

The girls wear, when swimming, one-piece bathing suits that allow perfect freedom of motion. Since these suits can be slipped on easily, the girls can run in for a swim after gym., at free periods during the day, and after afternoon lab. In fact one is never lonesome in swimming, for the pool is a most popular Goucher rendezvous.

The "G" in swimming is awarded to those girls who pass certain requirements in speed and endurance, and class numerals are awarded to those who can pass a certain standard of speed. Moreover, swimming races and contests form an important part of the Annual Spring Field Meet, and the good swimmer can help win the meet for her class.

GYMNASIUM CONTEST

It is not given to every girl to play a crack game of tennis, be a basket ball star, shine in the field events, or even to play a good game of hockey; but practically every girl can do faithful and careful work in gym., and help win the contest for her class.

This contest is held almost every year. The girls of each class who have done good gym. work are urged to be on the team. A program is made out for each class by the Physical Training department. This program varies, of course, with the different classes, the Seniors, with their four years' experience, having a far more elaborate program than the Freshmen. Each class practises its program for a month or so, the girls receiving gym. credits for the work so done. The program usually comprises marching, calisthenics, rope climbing, jumping, and exercises on the horizontal bars, Swedish ladder, and other pieces of apparatus.

The eventful night arrives. Judges are selected from among the prominent physical training directors of Baltimore. The classes enter in their order, beginning with the Freshmen, each girl clad in blue bloomers, white middie, and hair-ribbon and tie of her class color. Each class goes through its entire program, and is marked in each event. Then the judges retire, to tally up the scores and make their decision. The leader of each class team gives up her tie, and these four class colors are placed in the cup.

The judges, having arrived at their decision, enter the hall, and, amid breathless silence, the chairman draws from the cup the color of the winning class and ties the ribbon to the cup. And for a year, until the next contest, the cup stands in the Goucher trophy-case with a middy tie knotted on the handle.

On the evening of the Gym. Contest is also held the Folk-dancing Exhibit. Goucher has classes in folk-dancing that meet throughout the year, and on this night the girls, in peasant costumes, present the folk-dances of various nations.

FIELD MEET

Each Spring the Athletic Association holds a Field and Track Meet, in which the four classes compete for supremacy. The girls practise for this meet for several weeks before the event, for no girl may compete until she has done the required amount of preliminary work. Each class may furnish as many entrants as it can secure, but there is a prescribed minimum to the number from each class.

A certain arbitrary standard of excellence is set for each event. Each girl reaching this mark secures $\frac{1}{2}$ point for her class. Places in the various events count 3, 2, and 1 points respectively. This system of count makes these meets truly class affairs—for no class, by entering a few remarkable girls, could hope to win from another class with a much larger number of entries. If a class is to win, all the athletic girls in that class must be willing to try out and work for at least one of the scheduled events.

The meet consists of the following events: high jump, running broad jump, standing broad jump, rope vault, shot put, base ball throw, 50 yard dash, 220 yard dash, 440 yard dash, class relay race, swimming in breast stroke, back stroke, and free stroke. The high jump, rope vault, and swimming events are held in-doors; the others take place in the College Athletic Field.

Each year the Field Meet is awakening more class spirit, and, accordingly, each year there are more entries. In the past there was but one day set aside for Field Day, but the meets of all coming years will occupy two days, Friday afternoon and all day Saturday. In this way there will be less necessity for rushing through the events.

DRAMATICS

The drama has an assured place as a factor in education. This fact, now receiving recognition in graded and high schools, has long been recognized in the colleges. The college has long realized that, if you would have your students in the classics really understand what the Greek tragedy means, you should have them present such a tragedy, and they will never forget the lesson so learned. If you would have your students really know and appreciate Shakespeare, let them act a Shakespearian play; they will then realize, as never before, the true depth and greatness of the master dramatist. This is the reason that first led the college authorities at Goucher to permit, or rather to encourage, the production of college plays.

Agora has begun a splendid work in the field of the drama; but its plays have been presented so recently that the results cannot as yet be accurately measured. So that, with the exception of a few plays presented by Language departments, the chief Goucher plays have been class plays.

The play presented by the Senior class is the most elaborate of the class plays. It is usually a Shakespearian play, carefully and artistically interpreted. Each girl studies and interprets her own part, though a competent "coach" gives suggestions and rounds the play into a unit. Classes in Shakespeare throughout the colleges in the land, are working on the basis of "Know one play of Shakespeare *well*, and you know Shakespeare." Nowhere is this more clearly emphasized than in college dramatics. A member of the class that has presented a Shakespearian play knows that play thoroughly. If she has attended many rehearsals she knows every speech of the play verbatim. She knows the sources of the play; she knows the accepted interpretation of the play; she understands the dramatic construction of the play; and, if she is in the play, she thoroughly knows and understands *one* Shakespearian character, for she has lived her part. And, in so thoroughly knowing one Shakespearian play, she has gained a concrete understanding of Shakespeare.

But college plays give more than a mere understanding of a play—otherwise such plays as "The Mikado" and "Rip van Winkle" would have no excuse for being there enacted. Plays "bring out" college girls. Before each play there is a full and

free "try-out"; and each girl in the class tries for the one or two parts that seem best adapted to her. Frequently the girls that do the most intelligent work in the try-outs are girls that have never before acted. In their dramatic work, such girls gain large measure of poise and self-possession; shy girls forget to be self-conscious and learn to live their parts, forgetful of themselves.

Those girls who manage the play gain the most valuable executive experience. The managers must learn to be leaders. They have great responsibilities, and they must rise to them. They must not only work, but they must learn the even greater lesson of knowing how to make others work.

The girls who stage the play learn by actual experience what their art classes have taught them in theory. They arrange color schemes; they devise stage settings; they design costumes; and they must do historical research work, in order that costumes and scenes may be correctly planned.

In the matter of finance, also, the girl interested in college dramatics gains invaluable experience. College organizations are never wealthy. They have seldom more than a small sum to spend on dramatics. And the college girl must learn how to use that amount to best advantage—she must learn to do big things with little money.

And above all, there is the splendid lesson of the subordination of the individual to the group. No girl is "star." Each girl in the play tries to make her part a harmonious and inconspicuous portion of a perfect whole.

AGORA PLAYS

There are certain types of plays that seem to have been specially written for presentation at Goucher occasions. There is the "out-door" play, giving opportunity for a large cast and for incidental dances—the type of play set apart at Goucher for Freshman and Sophomore dramatics; there is the light, pretty comedy, giving scope for a large cast and usually calling for incidental dancing—the conventional Junior play; and finally, Shakespeare, set aside for Senior plays.

Agora enters into no rivalry with the classes in the presentation of plays. The classes usually aim at elaborate and beautiful productions, while Agora's efforts are for simplicity. Agora chooses

its plays from among that large group unsuited for class performances—that is, plays too short or with too small a cast of characters to be available for the more ambitious class productions. The classes choose their plays because they can be most beautifully presented; Agora plays are chosen because of some historical or literary value, or because the play furnishes exceptional opportunity for experimentation in stage-craft. They aim to instruct as well as entertain. The acting must be good, the staging must be artistic, the costumes must be correct—and all this must be done with a minimum of expense.

The Dramatics department of Agora is only two years old; and still, in that short time, it has produced eight successful plays, and a few that were less successful, but were none the less interesting as experiments, and valuable in that they taught Agora what type of play *not* to select, and what manner of presentation to avoid.

The majority of the Agora plays are presented without any attempt at scenery. Three Irish plays were produced, for instance, without even a curtain for background. The plays were staged at one end of a long hall parlor, which represented at different times a room in a work-house, a school-room, and the interior of an Irish cottage. And of such high excellence was the acting that the illusion was perfect. Lady Gregory's delightful "A Work-house Ward" was the first of these plays, and was a decided success. The absence of scenery and properties prevented any distracting note in the performance, and the audience was able to concentrate on and enjoy the remarkably effective facial expressions of the actors. "The Hour Glass," by W. B. Yeats, was characterized by the most severe simplicity of presentation. The costuming was simple, and there was but little action, the efforts of the actors being concentrated on poetic reading of the beautiful lines. But the most successful of these three plays was "The Land of the Heart's Desire," also by Yeats. In this play the chief emphasis was on atmosphere. The play was given in dim light, the lines of the Faery Child were almost chanted—the whole atmosphere of the play was one of fairy-like unreality and mystery.

Another interesting experiment was an Agora presentation of one of De Musset's comedies, also without scenery. The delicacy and delightful impertinence of "A Door Must Be Either Open Or Shut" was exquisitely brought out, and the little play pictured accurately and charmingly the spirit of its time.

Agora welcomes original plays. One of its most enjoyable performances was the presentation of a play written by a Goucher Sophomore, a charming little comedy of New England life in the eighteenth century.

Unquestionably Agora's most remarkable achievement was its Old English Christmas, the first of its annual Christmas festivities—for Agora plans to entertain the entire college each year at that season. After much painstaking research, Agora planned a Sixteenth Century Yule-tide, historically correct in every detail. Goucher Hall rotunda, with its dark, massive woodwork and stone floor, became a Tudor castle; the college girls and their friends were the lords and ladies, guests at the castle; and the Agora members were the servitors, enacting their annual Yule-tide festivities. First, of course, came the Yule-tide procession, with the Yule log, the cook bearing the boar's head, little cook-boys with puddings, Robin Hood characters, Morris Dancers and Hobby Horse—all singing the quaint old boar's head song,

“Caput apri deferro.”

After the procession had marched through the hall, around the balcony, and back again, the plow-boys, with kerchiefs and bells, danced the quaint old Morris Dance, and the Hobby Horse convulsed the audience with his frantic attempts to curb his fiery charger. Next St. George, conventionally attired in his armor of kitchen utensils, entered with the Dragon, the Doctor, Father Christmas, the King of Turkey, and the rest of his valiant antagonists, and presented a St. George Play in all its uproarious nonsense. Then the lights were dimmed, and one of the beautiful old Nativity Plays was presented, simply and reverently; and last, the great doors of Goucher Hall were thrown open, and the Waits outside sang Christmas carols. This Christmas festivity was one of the most instructive, and at the same time, one of the most entertaining performances ever given at Goucher.

The second Christmas entertainment was less elaborate than the first. This time Agora presented a dramatization of Dickens' “A Christmas Carol.” This, too, was presented in Goucher Hall rotunda, with very few accessories. It successfully brought out the ghostly elements of the story, and splendidly expressed its delightful Christmas spirit.

Agora will probably present one ambitious play each year. During the past year it gave Sheridan's "The Rivals" with an "all star" cast. The result was undoubtedly one of the most finished productions that Goucher has ever seen. The unusually polished and brilliant acting indicated the undoubted advantage that Agora has over any of the class plays, in that this "all star" cast was drawn from the most promising material of all the classes. This performance of "The Rivals" was a triumph of college stage-craft. There was no scenery; a dark green curtain, draped in straight folds, formed the background throughout the play. In the out-door scenes there were no properties, and the brilliantly colored costumes stood out in bold relief against the dim background. The settings for the in-door scenes were remarkable. Agora procured sufficient "period furniture" to set the four interiors; and these scenes, with their beautiful eighteenth century mahogany furniture, lighted candles, and brilliantly costumed figures, stately and graceful, in sharp relief against the plain, dark curtain, presented a succession of remarkably beautiful and effective stage pictures.

Agora is, however, not content to rest upon the laurels of these past two years; it has outlined plans for the future that promise even more remarkable results.

FRESHMAN PLAY

Each year the Freshmen entertain the Juniors on a boat-ride down Chesapeake Bay, and stop off at some spot previously selected in order to present the Freshman play. This Freshman play, as Goucher now knows it, is a comparatively recent development. Until lately it was always an original farce, a "take-off" on college life and college happenings. One year saw the students and "Faculty" involved in a wild mix-up at the Union Railroad Station; on another occasion the Freshmen "took off" the Juniors, who saw themselves at their re-union, twenty years after graduation.

But, a few years ago, the Freshmen decided to depart from the customary Freshman stunt, and to give a play resembling, in its general character, the customary Sophomore play. Owing to the fact that the Freshmen are allowed but one week for rehearsals, theirs could never become as elaborate a production as is the

Sophomore play, and so there could be no thought of rivalry ; but there is no doubt that the type of poetic play, with incidental music and dancing, is more appropriate for a boat-ride play than was the broad farce of previous years.

The first play of the new type was "Oenone." Passages were selected from Tennyson's poem, and were combined to form a little drama in four episodes. "Oenone" was presented at night, under a full moon, in an open spot in front of a grove of somber pines. Before each episode, the Greek chorus chanted passages from the poem, and the change of time was indicated by dancers who, in interpretive dancing, represented Dawn, Morning, Noon, and Evening. The acting was beautiful in its simplicity and repression. All in all, the impression left by the pathetic little play was that of a lovely dream.

The following year the Freshmen decided to follow the example set by "Oenone," and give another poetic play interspersed with dancing. This year, the greater stress was laid on the dancing, and the play was a succession of really beautiful group dances, connected by the merest thread of a plot. Because of the many large chorus dances, practically every girl in the class was enabled to take part in "The Story of Lief the Lucky."

The next year (last year) the Freshmen ambitiously presented a most difficult play, Milton's "Comus." By skillful cutting, they managed to eliminate many of the long, dull speeches and to make of "Comus" a really interesting acting play. The play was presented one late afternoon, on a high bank overlooking the water. The acting was charming and dignified, the reading of the lines especially good. In spite of the inevitable lack of "action" in the play, the performers most successfully held the interest and attention of the audience. The dancing was especially lovely. When Sabrina and her nymphs were summoned, they appeared over the edge of the bank, as if they had in reality risen from the water below, and their graceful rhythmic dancing furnished a fitting close to the beautiful masque.

This, then, has come to be the accepted type of Freshman play : a poetic, out-door play, in which there is opportunity for chorus dancing. Such a play dare not be too elaborate, since but one week is allowed for rehearsals ; but college girls can accomplish a surprising amount of work in a week, and Goucher feels that these

three plays, "Oenone," "Lief the Lucky," and "Comus," but point the way to a long succession of splendid plays to be presented by the Freshman classes of coming years.

SOPHOMORE PLAY

The pioneer of Goucher dramatics is the Sophomore play, for the first class play presented at Goucher was given in 1898, when the Sophomore class produced "The Rivals" in honor of the Seniors.

For several years Sophomore plays were comedies of this type. But in 1907 the Sophomores instituted the present "out-door" Sophomore play in their production of "Hiawatha," given down the bay on the occasion of their Sophomore-Senior boat-ride.

Since that time, all Sophomore dramatics have been plays of that type, and each has been presented at some beautiful spot on the bay shore, with only the Seniors and Faculty for audience. Because of the opportunities for beautiful stage pictures in such surroundings, these plays have usually contained chorus dancing. Sophomore dramatics are usually rather elaborate productions, since the participants are allowed four weeks for rehearsals.

The type of play used for Sophomore dramatics can be most easily explained by giving a list of these out-door performances. There was, first, "Hiawatha"—a beautiful dramatization of the poem, so realistically presented that the audience felt as if it were really visiting an Indian encampment; there was "Achilles in Scyros," with its lovely Greek choruses and stately dances; there was "Comus," most elaborately and artistically presented; there was Tennyson's "The Foresters," appropriately staged in a forest that, for beauty, rivalled Sherwood; and, in 1908 and 1912, there were "As We'd Like It," and "The Tempest"—two original travesties on the Shakespearian performances given by the Seniors of those years.

These plays, with the exception of the two last named, were poetic out-door plays, in which most of the effort was centered on the dances incidental to the performance; and they were without exception well and artistically produced. But the next Sophomore play was a distinct departure from the precedent that had for some years prevailed—"The Mikado"—a play lacking in all the characteristics that had caused the previous ones to be chosen, and

one whose out-door presentation seemed to offer greatest difficulties. However, as it worked out, it splendidly vindicated the judgment of the class that selected it. "The Mikado," too, was presented on the shore of the bay, but a shore transformed for the while into a bit of Japan. For weeks the members of the class had been making innumerable clusters of cherry blossoms and wistaria blooms; and when the audience arrived they found themselves in a real Japanese garden, amid arbors loaded down with wistaria vines, and trees heavy with cherry blossoms. The quaintly costumed figures of the actors, in their brilliant kimonas, against a background of blue sky, sparkling water, and gay-colored flower-masses, presented an unusually lovely stage picture. The acting in "The Mikado" was of an unusually high order, characterized by spontaneous and delightful humor; the work of the principals was excellent, and the chorus numbers rendered with remarkable brilliance. The whole play was a most satisfactory and successful performance of a most difficult task.

The following year came "Rip van Winkle." The class that undertook this production faced a formidable task in the staging of the play; for, unlike "The Mikado," "Rip van Winkle" calls for a change of scenery, and even for an interior scene. But the class overcame these difficulties gallantly. They carefully chose for the place of performance a spot on the shore where there was a group of old buildings, one of them a tumble-down road-house; a curtain stretched between two little houses was the "interior"; a high hill overlooking the bay was "the haunted mountain"—and the scenes were set. And the audience obligingly took up their camp-stools and literally followed Rip through his adventures—accompanying him from the tavern, to his home, up the mountain, and finally home again. Even the nap of twenty years was ingeniously indicated; for the dwarfs and mountain fairies concealed the sleeping Rip that he might not be disturbed in his slumbers (and incidentally, that he might don his whiskers and tattered raiment) and then—at the moment of his awakening, revealed him to the audience, a wan, worn old man. The appealing humor and pathos of the quaint story were delightfully brought out in this excellent rendition of the play that has become an American classic.

The next and most recent Sophomore play was again a play that calls for change of scene and for in-door scenes; but in "Sherwood" this problem was solved in a different way. Because of the fairy-like, idyllic atmosphere of "Sherwood," there was no attempt at real stage setting. The flower-covered "fairy gate-way" with the sparkling water behind it, was the background of every one of the scenes, the great Hall at the Castle, the Palace Garden, the Nunnery, and Sherwood Forest being all indicated only by properties and accessories. The acting in "Sherwood" presented unusual difficulties, for the play is frankly melodramatic, and in less capable hands the violent scenes it contains might easily have become absurd. As it was, the action was characterized by a dignity and repression that made the production powerful without being over-dramatic. The play was given late in the afternoon, and the final scene in which Shadow-of-a-leaf, barred forever from fairy-land, is led by Blondel out into the world, took place just at sun-set. And, as the two figures disappeared down the high bank overlooking the placid bay, the sparkling sun-path on the water faded away into twilight—the scene presenting a wonderfully beautiful and pathetic ending to the lovely play.

The success of these three plays has set a new standard for Sophomore dramatics. After all, elaborate plays written for out-of-door presentation are rare; but these performances have proved that there are many plays, not usually presented in the open, that can be most effectively, artistically and beautifully staged on the bay shore. Of course, the adaptation of an in-door play to out-of-door presentation is no easy task; but these several classes have successfully surmounted the difficulties, and it may confidently be assumed that future Sophomore plays will, in all respects, fully measure up to the high standard that has been set.

JUNIOR PLAY

The Junior play is given early each year in honor of the Freshmen. This play is usually chosen with that most important portion of the audience kept clearly in mind. This is the first college play that the Freshmen see, and the Juniors try to choose for this event a play that will prove attractive and pleasing to them.

The Junior play conforms less to a type than any other of the class dramatics, for it is now in a sort of transition period. For

several years the Junior play was always a pantomime. The Juniors are allowed but two weeks in which to prepare their presentation, and they felt that a pantomime could be better prepared in that time than perhaps any other type of play. These plays were always dainty and pretty, and were enlivened by dances. One year saw a "Chinese Wedding," with its brilliant costumes and quaint ceremonies; at another time the Juniors gave "Hansel and Gretel" in pantomime, and the performance was picturesque and charming in every way. The last, and probably the most elaborate of these pantomimes was a presentation of the delightful German novel, "Immensee."

"Immensee" was well and ably dramatized. The rather rambling little novel was divided into several acts, with a prologue and epilogue. Three of the acts were laid in a German country town, and gave a delightful portrayal of German country life. The scenery and costumes were quaint, and the acting simple and delicate. But that part of the pantomime that left the strongest impression was the scene at Heidelberg, crowded with laughing, dancing, singing students. The vivid color and gay abandon of this act made of "Immensee" a unique college performance. It is, of course, always difficult to tell a story in pantomime; but the story of this play was clearly brought out, and the little tragedy was most sympathetically and delicately treated.

Realizing that after all it is no easier to give a pantomime than a speaking play, and feeling that because of the difficulties attending the production, a pantomime is perhaps less successful than a play, the next Junior class broke away from tradition and presented an operetta, "Cinderella in Flowerland." Every character was a flower, and the gay costumes made a lovely picture. The play was dainty and childlike, and the acting simple.

The next class also gave a play the preference over pantomime, chiefly because it had already on another occasion presented the pantomime-ballet "Coppélia." This year the play chosen was a dramatization of Thackeray's fairy tale, "The Rose and the Ring." The play was presented in mock-heroic style, and the whole production was delightfully absurd. The portions that parody Shakespeare were especially well acted. In fact, the acting throughout the play was exceptionally clever; each of the absurd characters became an individuality and the actors made the most of the delightful humor of the plot and situations.

The most recent Junior play was the one following "The Rose and the Ring." This year the Juniors dramatized Booth Tarkington's novel "Monsieur Beaucaire," and presented the play under the name of "Duc de Chateaurien." The production was most delightful. The life of the eighteenth century was splendidly portrayed, and those days of powdered wigs and patches were made very real to the audience. The gallant gentlemen and lovely ladies of the time were charmingly represented, the costumes were exceptionally fine, and the stage pictures unusually beautiful and effective.

There is as yet no typical, traditional Junior play. Classes are still experimenting, and it is doubtful if the perfect play for the purpose has up to now been found. But it is for this very reason that the Junior play is so interesting; the classes are not bound by any tradition to which they feel bound to conform—their choice is practically limitless, and they can select their Junior play from practically any source that pleases them.

SENIOR DRAMATICS

Choosing a play for Senior dramatics is, to a Goucher class, a highly important matter; for Senior dramatics is the biggest event in the life of a class. The Freshman, Sophomore, and Junior plays were great fun, and the class learned many things from them; the various contests, athletic and literary, in which the class engaged, have developed and broadened it in countless ways; editing Donnybrook has been a splendid experience and the class is inordinately proud of the finished book—but these are, after all, subordinate to Senior dramatics.

Every girl in the class works for the Senior play, either as a member of the cast, or on some one of the committees. More time, more thought, more care, are devoted to Senior dramatics than to any other class activity. And, years after the class has graduated from Goucher, it will be known to the new generation of college girls as "the class that gave 'A Winter's Tale'"—its identity is established.

As the choice of the Senior play is a most important event, every class considers the matter for some time, from every angle, and usually decides to be original and give some non-Shakespearian

play. Then complications arise. The play must have literary value; for at least three months are given to preparations and rehearsals, and that is too much time to spend on a play that is not really worth while. Again, no play laid in modern times is available, because girl actors are not convincing in the rôle of modern men. Moreover, the play must have a large cast, and must introduce a "court" or a "mob," in order that every girl in the class may take an active part in the performance; besides which, it must not be a "one-man" play, nor must it call for elaborate scenic effects.

Some few classes have hit upon a play that conforms to these requirements and is not a Shakespearian play—but usually a class, after weeks of reading and careful weighing of plays, turns gratefully back to Shakespeare.

From 1904 until now there have been twelve Senior plays presented, of which number, nine have been Shakespeare's. The three exceptions were the opera "Robin Hood," presented by an unusually musical class, Percy MacKaye's "Jeanne d'Arc," and the "Antigone" of Euripides. The nine Shakespearian plays were "Twelfth Night," "Much Ado About Nothing," "As You Like It," "The Merchant of Venice," "The Tempest," and "A Midsummer Night's Dream" and "Romeo and Juliet"—the last two each presented by two classes.

A comparison of the four most recent Senior plays is interesting because of the marked differences in the presentations. Only two of the four were Shakespeare's plays. The one, "The Tempest," was presented out-of-doors on a Summer afternoon; the other, "Romeo and Juliet," the first Goucher play to be staged in a real theatre, was given most elaborate presentation at Albaugh's Theatre. Of the other two plays, "Jeanne d'Arc" was presented at Goucher, on a stage erected in the large gymnasium, and "Antigone" was given out-of-doors, on a moonlight night.

"The Tempest" was staged on a tree-covered hill-side, at the foot of which ran a little brook separating the audience from the actors. The sun-flecked stage, with the denser woods for background, made an ideal setting for the enchanted island. No attempt was made to indicate change of scenes—intermissions of a few minutes enabling the audience to consult the program and discover the location of the next following scene.

The chief charm of "The Tempest" lay in its simplicity. There was no attempt at dramatic acting. Every character and situation was presented so naturally that the credulity of the audience was never taxed. It was easy to believe that all the events of "The Tempest" were really happening. The whole play was characterized by a quiet dignity and serenity that made this outdoor play very restful and very charming.

The following year saw a bold departure from the usual Senior play in the choice of "Jeanne d'Arc." Especially daring was this selection, since the play has but little action, and relies for its success on characterization and poetic reading of the lines. Moreover, almost every scene of the play demands spectacular presentation on a large stage, and the only stage available for a Goucher production, at that time, was such a one as could be erected across one end of the gymnasium. But the result completely vindicated the wisdom of the class in choosing that play.

The production was necessarily simplified. There were neither elaborate pageantry nor beautiful scenic effects; but what the presentation lost in splendor it gained in dignity and impressiveness. The acting was beautifully sincere. Each actor seemed, to an unusual degree, to live in her part. The religious atmosphere that pervades the play, the mysticism that gives it its particular charm, the pathos of the characters and situations—all these were faithfully interpreted. "Jeanne d'Arc" was a poem, presented with deep emotion and real feeling.

For the following year the Seniors chose a play that was in every way a strong contrast to the last. Instead of a modern play, highly emotional, demanding elaborate production and a large cast, they chose "Antigone." In this production the class adhered as closely as was practicable to the traditions of the Greek stage, making only some unavoidable changes. "Antigone" was presented at night in the open air. The lighting effects—brilliantly illuminating the stage, while throwing the background into deep shadow, were wonderfully effective. The stage was clear, save for a white stone altar in its center—while in the background white pillars could be seen glimmering in the darkness.

The acting was intelligent, dignified and restrained. The repressed emotion throughout the play made it extremely power-

ful. The chorus was unusually effective, rendering the difficult Mendelssohn music with intelligence and precision, and the groupings were stately and impressive. The production as a whole showed remarkable understanding and appreciation of Greek tragedy. "Antigone" was interesting, not only because of its educational value, but also as a sympathetic presentation of an inspiring and elevating drama.

The next class turned back to Shakespeare, and chose for its Senior dramatics "Romeo and Juliet"—a play most beautifully suited for a college performance, since this tragedy of youth can most sympathetically and understandingly be interpreted by youth. Realizing the inadequacy of the Goucher gym. for such a performance, the class sought and obtained permission to give its play in Albaugh's Theatre; and so last year saw, in "Romeo and Juliet," the first performance of a Goucher play in a Baltimore theatre.

The experiment was a brilliant success; for the first time in the history of Goucher dramatics the players were not hampered by lack of space and by crude or inadequate scenery. The large stage allowed graceful and artistic groupings, and the splendid scenery added materially to the effectiveness of the stage pictures. These stage pictures were, in "Romeo and Juliet," unusually beautiful. The scenery, properties and costumes of each scene were designed to conform to a set color scheme, and the result was a succession of stage pictures of remarkable beauty and high artistic value.

The interpretation and acting, in "Romeo and Juliet," was a triumph of college dramatics. Each part in the play was skillfully portrayed, from Romeo down to the most insignificant of the servants, and there were no "rough spots" in the performance. The humor of the play was sparkling; the tragedy lost none of its beautiful simplicity and deep pathos; the players showed intelligent study, sincere appreciation, and deep feeling. It was a perfect example of the college play at its best.

Every Goucher girl enjoys her Senior dramatics—it is one of the most cherished experiences of her college life. But more than that, the experience of choosing, planning, managing, staging, financing or acting in such a play is an experience whose educational value cannot be too highly estimated.

STUNTS

COLLEGE CAMP FIRE

This joyous festivity takes place late in the Fall, when the weather is still mild enough to permit of a comfortable out-door function, and the evening cool enough to make a camp-fire delightfully cozy. Camp Fire Day is planned by the College Spirit Committee—a committee formed, as its name indicates, for the sole purpose of fostering real College Spirit among the girls—and Camp Fire is certainly a strong factor in this work.

It is usually held at the Walbrook Recreation Center, a fine old house surrounded by large tracts of woodland, lawn and meadow. Sometimes Camp Fire begins in the morning, though more usually in the afternoon. Every Goucher girl comes loaded down with a heavy wrap, perhaps a suit-case with costume within (for each class presents some wonderful stunt), and above all, a box filled with "dinner."

As soon as the baggage is unloaded, games begin. The girls play "Farmer in the Dell" and "London Bridge"—romp in "Tag" and "I Spy"—indulge in "Crack the Whip" and base ball—anything that the memories or inventive genius of the girls can devise. During the last Presidential campaign the girls, too impatient to await the verdict of the ballot, agreed to decide the matter by tug-of-war—and the wrong man won!

Later in the day girls mysteriously and apparently casually, retire into the house—it is the classes, getting ready for the stunts. These are always startlingly unexpected and most uproarious. One year a class presented a "Morality play" which showed the experiences of Everystudent at Goucher. Another year saw a burlesque on Junior banquet, and again, a parody on "Anatomy" class. Even the European War was represented and ingenious indeed were the impromptu costumes of the Aeroplanes, Zeppelins, Submarines and Battleships.

Each of the classes gives its stunt; dinner comes next, as jolly and informal as only a picnic dinner can be; and then—for by this time it is dark—comes the crowning feature of the day. The great camp fire that has been carefully built, is lighted; and around its cheery blaze the girls spend the evening, huddled into a great circle around the fire, toasting marsh-mallows, singing, telling stories. Everyone is happy and College Spirit reigns supreme.

COLLEGE SPIRIT STUNTS

Camp Fire is usually the most elaborate College Spirit Stunt, but by no means the only one. For each year the College Spirit Committee plans three or four stunts at which the whole college can meet, and through which girls of the various classes can get to know each other better. Sometimes these stunts are mammoth dances in the gym.; sometimes they are dances in the residence halls, in which the girls "progress" from one hall to another; sometimes they are dramatic stunts, in which the actors are chosen from the various classes; at other times each class gives a stunt. At one stunt last year, the classes presented the most beautiful dances from the class plays they had given. One of the most thrilling of last year's stunts included a spelling bee, in which each side consisted half of Faculty members and half of students. This amusing contest was decided amid intense excitement.

The character of College Spirit stunts varies from year to year, but the stunts are always informal, always jolly, and they are always successful in bringing the girls closer together and fostering true College Spirit.

CLASS STUNTS

There is no tradition governing class stunts. They just happen. Occasionally a Freshman class will give a tea to its new honorary member, or a Sophomore class will go on a picnic to celebrate a successful Sophomore play; a Junior class may give its board a party when Donnybrook appears, or a Senior class will feast on the night of a Senior dramatics triumph—there is no rule. But, while it is quite impossible to predict just when—or why—a class will be seized by the idea of giving unto itself a stunt, the fact remains that they are constantly being given, and that every class has at least two or three such during its college career. And they are always joyous occasions; for, while the classes do have class-meetings, discussing and arranging class affairs of all sorts, such meetings are devoted to some manner of work—while these class stunts furnish the opportunity for all the girls of a class to be together, with no outsiders present, and nothing to do but play.

This is one type of class stunt. Another is a stunt at which one class entertains a sister class. Of course there are the big sister class entertainments, the Junior play, and the Freshman and

Sophomore boat rides—these are not stunts. But often, when sister classes are especially near to each other, they wish to meet more informally—and then a real stunt comes most opportunely. These stunts are often entertainments of the most unique sort. There have been Picture Shows, Vaudeville Shows and Circuses. Sometimes a class will present portions of a play it has given, and recently one class was ambitious and energetic enough to present a play by Yeats in honor of an “Irish” sister class. For, in the opinion of a Goucher class, nothing is too good for a sister class!

EAGLESMERE STUNT

Each year a group of Goucher girls goes up to Eaglesmere, Pennsylvania, to represent the Goucher Y. W. C. A. at the Summer Conference. And each year, when they return to Goucher in the Fall, they present an Eaglesmere stunt to show Goucher how attractive Eaglesmere is, and to urge girls to attend the following Summer’s Conference. This stunt varies from year to year, but is always successful, since the attendance of Goucher girls at Eaglesmere is increasing steadily.

HALL CHRISTMAS PARTIES

The week before Christmas vacation is a gay time at Goucher; and not the least among the festivities are the hall Christmas parties. The halls feel that they are, in fact, large “families”; and certainly every well-regulated family should have a Christmas tree! So each hall has its tree, and on the night before vacation, holds its party.

Each girl has previously drawn a name by lot, and has bought a present (in cost not to exceed ten cents) for the girl whose name she drew. The present must, of course, be appropriate, and must be accompanied by a verse of explanation. Santa Claus distributes the gifts, each girl reads aloud her verse (if she can make herself heard in the prevailing excitement), and the evening ends with traditional Christmas “eats” and dancing.

SENIOR CHRISTMAS PARTY

A Senior may appear a highly dignified somebody, in her cap and gown, presiding at a meeting, or squelching a too-talkative Freshman. But where is the Senior whose dignity is proof against

the allurements of a new doll, a cunning Kewpie, a tin auto that really goes, or a jumping-jack that truly jumps—especially if it is at Christmas time, and the toy is a Christmas present? Certainly not at Goucher—for there the gravest and most sedate Senior becomes the most eager little girl at the Christmas Party given to the Senior class by President and Mrs. Guth. And how each Senior enjoys every minute of it!

ALUMNÆ STUNTS

A Goucher girl does not cease to be a Goucher girl merely because she graduates. She is just as much interested in college affairs, she is just as ready to attend college stunts, and, if she is the right sort of Goucher girl, she is just as eager to *give* stunts as she ever was.

There is one *alumnæ* stunt that has become a fixed, annual affair—that is the annual Supper given by the Baltimore *Alumnæ* Chapter for the Locust Point College Settlement. Tables for this affair may be reserved by classes or groups of girls. The supper is given in the Goucher gym., and a very good supper it is!

Sometimes the *alumnæ* get together a basket ball team composed of Goucher stars of former days, and challenge (and usually vanquish) the champion Goucher team. Sometimes the dramatic stars of past classes feel again the lure of the foot-lights, and present a play, to the delight of the under-classes. This past year "The Importance of Being Earnest," by Oscar Wilde, was given by an "all star" cast of *alumnæ*, and was one of the cleverest plays of the Goucher year. For Goucher *alumnæ* do not forget the things they have learned at college!

COMMENCEMENT

JUNIOR BANQUET

The actual Commencement festivities last only a week, but all during the last two months of college the Seniors are entertained on every hand. For, just as the festivities of the first month of college are all in honor of the Freshmen, so the last month of college is dedicated to the Seniors.

The most important of these festivities, and, in fact the most important social event of the year, is the Junior banquet given to

the Seniors. Each Junior takes a Senior whom she has invited months before; the Junior President takes the Senior President; the Junior Vice-President takes the Senior Honorary Member, and the Junior Honorary Member escorts the Senior Vice-President. The Freshmen and Sophomores are, of course, not present at the banquet, but they are allowed to look down from the balcony above Goucher Hall rotunda, where the banquet is held.

The hall is always beautifully decorated in a way that carries out the idea embodied in the toast scheme. For, after the banquet is over, and the underclassmen have left the hall, there comes the best part of the Junior banquet—the toasts and songs. For weeks the Juniors have been practising their songs, to be sung that night in honor of the Seniors. And for weeks the unhappy Juniors and Seniors who have been elected to answer to the toasts, have been struggling with the intricacies of the toast scheme.

These toast schemes are always clever and appropriate. "Pippa Passes" was used as the basis of one, and the banquet hall was converted into a white-pillared Italian garden. The next year's class followed a Japanese toast scheme, and the banquet was held in a Tea House in old Japan. The Juniors of the next year took advantage of the fact that the Senior class flower was the red rose and the Junior the white rose, and the banquet hall became a prim old-fashioned rose garden, with box hedge and flowering bushes; while the toast scheme followed the same idea. The most recent banquet, given to the Senior class which had presented "Romeo and Juliet," had a toast scheme based on the play, and had as decoration a beautiful little balcony, the replica of the one used in Senior dramatics.

Junior banquet presents one of the most beautiful scenes of the year. The lovely decorations, the soft lights, the tables banked with flowers, the bright dresses of the girls, all serve to make very beautiful and impressive this last tribute of the Junior class to the Seniors.

SOPHOMORE BOAT RIDE

The Sophomore play is always given down the bay on the day of the Sophomore-Senior Boat Ride. The Sophomores go down to the bay shore early in the morning and there attend to the last finishing touches for the production of the play. They put on their costumes, rehearse, arrange the stage settings, and then wait

for the boat to come. The boat arrives at about three in the afternoon, and the Seniors and Faculty are led to the stage. Great indeed is the excitement when the name of the play and the cast are discovered, for the Sophomore play is always shrouded in deep secrecy.

After the play has been presented the audience and actors return to the boat and cruise around the bay until late in the evening. There is dancing down stairs for those who wish it, but during most of the evening the girls gather on the upper decks, where the breezes blow and the moon gleams bright, and sing old college songs.

FRESHMAN BOAT RIDE

On the week following the Sophomore-Senior Boat Ride, the Freshmen take the Juniors on a trip down the bay, and there present their Freshman play. Since each Freshman escorts a Junior on this boat ride, the Freshmen do not go down the bay in the morning. The classes arrive together in the afternoon, and the audience amuses itself as best it can while the actors dress and make ready the stage. After the play has been presented the girls return to the boat and cruise about all evening.

Because the Freshman play is rarely elaborate enough to include every member of the class, as does the Sophomore play, those of the Freshmen who are not in the play usually present a stunt on board the boat. Sometimes amusing little plays are given. One year the Juniors were entertained by Neapolitan street singers who sang songs of Sunny Italy. At another time the Freshmen, dressed as sailors, sang old sea songs and chanties, and danced marvellous horn-pipes. Again, the boat was so decorated that each deck represented a different European country, and the guests were entertained in each of these by really beautiful folk-dances of that country. There is no lack of entertainment on these boat rides, for every Freshman wants to take some active part in this tribute to her sister class.

"PENNSYLVANIA" BOAT RIDE

This is really a misnomer. There once was a Pennsylvania Club Boat Ride, just as there was a Southern Club Prom. and an Algonquin Club Tertulia—all of them entertainments given by the

clubs to the Senior class. But lately all of the State Clubs have joined forces, and have combined with the Pennsylvania Club to give one big boat ride to the Senior class. And it is this State Clubs' boat ride that is still known as "Pennsylvania."

SENIOR CHAPEL

To the Goucher girl chapel is associated with some of the dearest memories of her college life. There are the daily chapel services, at which the whole college gathers together for a few minutes of quiet worship during the busy college day. And there are the Friday morning chapel exercises, with splendid lectures by capable men and women. At all times, chapel is impressive and inspiring.

Because of what chapel has meant to her during her four college years, the last morning in chapel is, to a Senior, a solemn occasion. And so, on the final day of Senior classes, the chapel hour is given over to a simple, but very impressive ceremony, in which the college, in the person of its President, bids the Seniors God-speed as they leave chapel for the last time as undergraduates.

STEP SINGING

One of the prettiest of the Goucher traditions is the Step Singing. The Seniors write and learn from twenty to thirty new songs—a few of them class songs and college songs, but mostly "hit" songs. Then, almost every evening of the last two weeks of college, the Seniors gather on the steps of Goucher Hall and sing. These songs take a fling at everything in college—the courses, the Faculty, the students—nothing escapes them; and they are always enthusiastically received, for they are genuinely witty and clever. In fact, Goucher draws the greater part of its song repertoire from successful step songs that have been eagerly seized upon and learned by the undergraduates.

There is always a large audience scattered over the lawn, for not only Faculty and students, but also their Baltimore friends come nightly to this pretty and most amusing entertainment. And not the least enthusiastic part of the audience is the children, for not a little boy or girl of the neighborhood would miss a night of Goucher Step Singing!

DAISY CHAIN

The last night of Step Singing is marked by another old Goucher custom—the Daisy Chain. On this night the Sophomores, Juniors and Seniors wear cap and gown. The Sophomores form two long lines, each girl bearing on her shoulder the heavy daisy chain, the result of a long day's work in the country. The Seniors walk between these lines of Sophomores, over to Goucher Hall, and there take their places on the steps. They sing, first their favorite step songs, and then the old song that has for years past been sung on this night—

“Where, oh where are the verdant Freshmen?”—
and, as they reach the stanza,

“Where, oh where are the grand old Seniors?
Far out in the wide, wide world,”

they start down the steps. Still singing, they walk on between the lines of Sophomores who, with bared heads, wait for them to pass and then follow them as they go “out from their Alma Mater.” And, as the song dies away, the Juniors for the first time take the steps as Seniors, with

“Soon we will go out to meet them,
Far out in the wide, wide world”—

and there hold their first Step Singing.

GLEE CLUB CONCERT

On the night of the Daisy Chain the Glee Club gives its Commencement Concert in honor of the Seniors. The program usually follows some set plan complimentary to the guests of honor. For instance, at one concert the programs were the schedules of courses used by Goucher students, filled out to represent a Senior's course, and for each recitation and lecture there was an original song. At the year when “Antigone” was presented by the Seniors, the concert was a rendition of “Antigone” in opera form, with most original words set to popular tunes. At another time the concert given in honor of an “Irish” Senior class was composed of Celtic folk songs.

This concert, while not as elaborate as the mid-year concert, is always attractive and entertaining.

LANTERN CHAIN

The Freshmen's entertainment to the Seniors is undoubtedly one of the most beautiful of the Commencement events. This Lantern Chain is held on the large grass court between Fensal and Vingolf Halls. In these two dormitories the rooms that face the court are crowded with spectators, while the guests of honor, the Seniors, are perched on the high stone wall that runs along the side of the court. The band plays merrily, excitement becomes more and more acute, and still there is no sign of the Freshmen—for the Lantern Chain is effective only when it has grown completely dark. Finally the long line of Freshmen appears, each of them carrying a lantern. Half of the lanterns are of the Senior class color, half of the Freshman class color. The Freshmen march into the court, and the Lantern Chain begins. The line forms all sorts of clever and fantastic figures—class numerals, initials of honorary members, initials of organizations, basket balls, tennis racquets, hockey sticks, engagement rings, academic caps—each year something new. These figures are always appropriate and clever, and cause much amusement. But even to those of the audience who are not college-folk and do not understand the figures, Lantern Chain is a charming sight because of the sheer beauty of the chain of twinkling, vari-colored lights on the dark field.

SENIOR FUNERAL PYRE

The Funeral Pyre is only a year old, and so can hardly be called a college custom; but its one appearance was such an unqualified success that it will probably live as one of the regular annual Commencement events.

Immediately after Lantern Chain, the Seniors, in cap and gown, formed a huge circle around a funeral pyre built in the center of the court. They walked about this, solemnly chanting a weird dirge that seemed to bewail the passing away of their note-books. Suddenly they all fell to their knees, and the Senior president advanced to the center of the circle and kindled the pyre. She then unrolled a long scroll and solemnly read off the names on the class roll.

As each Senior's name was called she hurled into the burning pyre her note-book of the course she had most detested in college,

and, as she called aloud the name of the hated course, it was mournfully echoed by the entire kneeling circle.

The ceremony was great fun—enjoyed perhaps as much by the instructors as by the girls; and the hope is freely expressed that it may be retained as a traditional college custom.

ALTO DALE

From the very first year of the college, Dr. Goucher, one of the founders, and for many years the President of the college, has entertained the girls at his beautiful country home, Alto Dale. The alumnæ, too, come back for this event, and much of the day is spent in meeting and greeting old friends.

In the afternoon the Seniors are led down into the old rose garden, and there each one receives a rose from the hand of Dr. Goucher. Sometimes the Seniors sing Step Songs, sometimes each class gathers together and sings its class song—from 1892 down to the newest Freshman class. But the loveliest part of the day is after supper, at dusk. Then the torches, placed in a long row at the foot of the hill, are lighted—one for each Senior. The Seniors march down the hill in a long white line, and as each girl stands behind her torch, they sing their beautiful class and college songs—and this charming day at Alto Dale is over.

ALUMNÆ MEETING

No matter how long a Goucher girl has been out of college, she still feels herself a vital part of her Alma Mater, she is still interested in all Goucher doings, and she is still anxious to come back to her college at all seasons and opportunities. And, if she possibly can, she comes back at Commencement time.

Commencement is the time for class reunions. There are, of course, the regular reunions of classes that have graduated one, two, five, ten, fifteen or twenty years before; but in addition there are many special reunions of classes that have been fortunate enough to gather together a presentable representation, even though this is not, for them, a "reunion year."

But, in addition to class meetings, there is the meeting of the Goucher Alumnæ Association, of which every graduate of Goucher is a member. The Seniors are invited to this meeting and are welcomed into the Alumnæ Association. At this meet-

ing the business of the association is transacted and, in addition, certain college matters of interest to the alumnæ are discussed. For, while the Alumnæ Association has no legislative power as far as the college is concerned, it wields great influence in an advisory capacity.

After the alumnæ have transacted their business, they adjourn to Goucher Hall where they give a luncheon in honor of the newest accession to their ranks, the Seniors.

TRADITION MEETING

Like the Senior Funeral Pyre, the Tradition Meeting was an innovation of the most recent graduating class; and, again like Funeral Pyre, its success indicates that it will, in all likelihood, become a permanent Goucher event. Goucher, though a young college, has already many traditions, a large number of which the present-day college girl "takes for granted," without any clear idea of where, when or how these traditions originated. In view of this fact, the most recent Senior class invited students and alumnæ to a "Tradition Meeting," in order that they might learn some of the interesting facts in Goucher's history.

The speakers were three members of the Faculty, who have been at Goucher for many years, and three alumnæ. The talks were delightful, and were crammed with information of absorbing interest; for these stories of its earlier days made the college seem nearer and dearer to every Goucher girl.

The Seniors did not advise that the Tradition Meeting be held every year; for they felt that, of necessity, much of the information would be repetition. They suggested that the college meet, to learn of its traditions, once in a college generation—that is, every four years. In this way, every Goucher girl would have an opportunity to attend one such meeting.

BACCALAUREATE SERMON

On the last Sunday before Commencement, there occurs a ceremony very similar to the one coming on the first Sunday in October, Matriculation Sunday. On Baccalaureate Sunday, too, the college assembles in the First Methodist Church. But on this occasion, instead of welcoming a new class, the President of the college bids farewell to the class that is about to leave Goucher.

CLASS DAY

The question of appropriate Class Day exercises has for many years been a debated one at Goucher. In the early history of the college, the Senior classes had conventional class days, with class history, class prophecy, valedictory—and all the usual speeches. This, while interesting to the graduating class and under-graduates, had but little meaning for the alumnae and other guests.

The classes whose Senior play was adapted for out-door performance, as for instance, "The Tempest" and "Antigone," chose Class Day as the time for their presentations; but where a type of play unsuited for out-door presentation was chosen, such as "Jeanne d'Arc," the Senior play was given earlier in the year and the classes had to plan some other program for Class Day. In their search for originality, they presented scenes from their several class plays—an improvement over the hackneyed type of Class Day, it is true, but still without a compelling interest for the large number of guests.

The most recent Senior class was urged, by a consideration of all these factors, to plan an entertainment of entirely novel character; one that should be expressive of the class that presented it, and still be interesting to the guests of the occasion. Their offering was an adaptation of the myth of Cupid and Psyche. Each of the characters was symbolic, and the myth represented the history of the class. To the college girl, the symbolism gave an added interest to the play; while the guests, who knew nothing of the career of the class, found the play interesting because of the story it acted out, and attractive because of its wonderful beauty.

"Cupid and Psyche" was presented entirely in interpretive dancing. It had a large cast and full choruses—for every member of the class took part. The play was presented at night, on a dimly-lighted lawn at the Walbrook Recreation Center. The figures of the dancers appeared out of the shadows of the wooded background, and after their lovely dancing, melted again into the darkness. The soft colors—the graceful dances, some dreamy and slow, some swiftly flying—the pathos of the old story, exquisitely and sympathetically acted in the beautiful dancing—the throbbing music—the dark Summer night—all combined to make this story of Cupid and Psyche wonderfully lovely. And,

in addition to the dream-like beauty of the play, it was a true history of the class that presented it.

Undoubtedly a step has been taken in the right direction, and the perfect Goucher Class Day is nearer of attainment than it has ever been.

PRESENTATION OF SENIOR GIFT

Every year, as each Senior class graduates, it leaves behind it some gift to the college. This gift is made with no thought of repaying the college for the benefits it has bestowed—for the class realizes that its debt to Goucher can be paid only by the loyalty of a lifetime. The gift is made merely to evidence in some material way the gratitude and affection of the class.

This class gift is presented to the college by the Senior president on the morning of Commencement Day. It may take one of many forms; books, pictures, stained-glass windows, all of these have at times been given. But the last three Senior classes, instead of material gifts, have each presented an endowment policy of insurance, to mature in ten years, with the college as beneficiary. The most recent Senior class, in addition to this endowment, remodeled and refurnished a class room in Goucher Hall in honor of its Honorary Member.

PLANTING OF THE IVY

One of the customs dearest to the heart of the Goucher girl is the Planting of the Ivy; for each class, before it goes out into the world, carves its numerals on a stone of Goucher's wall, and plants there a sprig of ivy. Some of the older classes have ivy that has grown almost to the eaves of Goucher Hall, while the younger classes have merely little plants that are just beginning to feel their way upward.

The ivy is planted on the morning of Commencement Day. In the Ivy Speech, delivered by a member of the Senior class, the class bids farewell to the college.

COMMENCEMENT EXERCISES

Commencement is held in the Lyric Theatre. The underclasses march in first, each class in cap and gown, and carrying the class banner. They take their places in the front of the auditorium,

on the right-hand side. The alumnæ, in cap and gown, each class following its class banner, come next, and take their places opposite the underclasses. Then come the Seniors and Faculty, and finally the Trustees, the President of the college and the Commencement Speaker, who take places on the stage.

Goucher Commencement exercises are extremely simple. There is the usual address, followed by the conferring of degrees. When the last Senior has received her degree the class rises, and each girl places the tassel of her cap on top of the cap, indicating that she is no longer an undergraduate. The Juniors then rise and turn the tassels of their caps from Junior to Senior side; the Sophomores become Juniors in similar manner, and the Freshmen proudly toss their tassels back to the Sophomore side. Then come the announcements, after which the graduating class marches out, no longer Seniors, but now a part of the great body of Goucher Alumnæ.

SENIOR RECEPTION

On the night of Commencement the college gives a formal reception in honor of the Seniors. It is not a merry occasion. Each Senior realizes that she has never before loved her college as much as on this night, when she must say good-bye; and each underclassman feels keenly the losses in friendship and association that graduation brings.

Finally all the farewells are said, and the guests depart, leaving the Seniors alone in the hall, now darkened for the final event of their class career—the

LOVING CUP SERVICE

The Senior Loving Cup Service marks the last time that the class will ever be together, for there can never be a complete reunion after graduation.

It is a beautiful ceremony, in spite of its sadness, and ends most fittingly a college life of four beautiful years.

UNIVERSITY OF ILLINOIS-URBANA



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